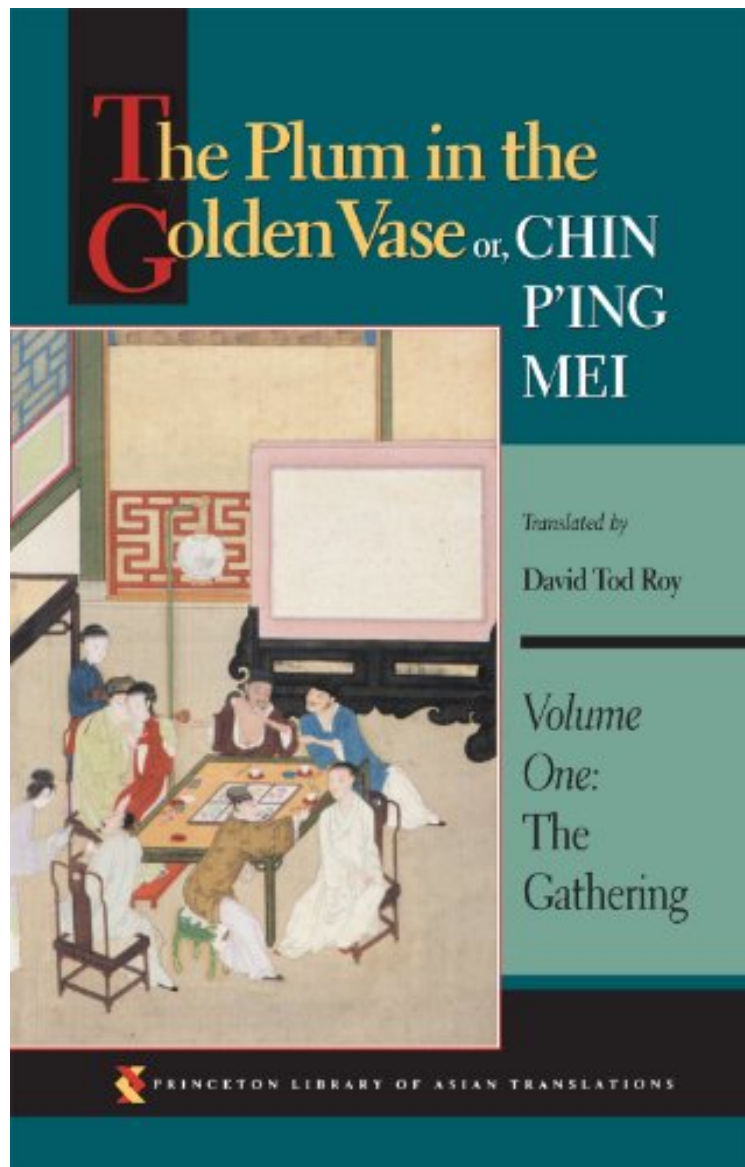


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(Princeton Library of Asian Translations)

## The Plum in the Golden Vase or, Chin P'ing Mei, Volume One: The Gathering: Volume 1 (Princeton Library of Asian Translations)

Von David Tod Roy

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Von David Tod Roy : The Plum in the Golden Vase or, Chin P'ing Mei, Volume One: The Gathering: Volume 1 (Princeton Library of Asian Translations) before purchasing it in order to gage whether or not it would be worth my time, and all praised The Plum in the Golden Vase or, Chin P'ing Mei, Volume One: The Gathering: Volume 1 (Princeton Library of Asian Translations):

KundenrezensionenHilfreichste Kundenrezensionen0 von 1 Kunden fanden die folgende Rezension hilfreich.  
Groartige Neubersetzung mit neuen EinblickenVon schlimmerdurstNun bin ich also endlich bei einem weiteren der groen chinesischen Klassiker gelandet, dem Jin Ping Mei. Wurde es frher zu den "Groen 4" gezhlt, hat es seinen Platz heutzutage an das Hongloulou verloren. Wieso es nur 4 groe und nicht 5 groe Romane geben darf, kann man sich nur durch die typisch chinesische Abscheu vor Traditionsbrchen erklren, denn zweifellos geht das Jin Ping Mei qualitativ in die gleiche Riege wie das Sanguoyanyi, Xiyouji, Hongloulou und Shuihuzhuan. Letzteres wird auch als Vorlagengeber genutzt: Die Handlung und viele Personen sind ein Abzweiger, oder wie man heute sagt, "spin-off", aus der Wu-Song-Episode, einem der beliebtesten und besten Teile des Shuihuzhuan.Seinen Ruhm zieht es hauptsächlich wohl aus seinem leicht anrchtigen Charakter: Ein erotischer Roman, in dem es um die amourösen Verwicklungen eines reichen Lebemanns mit seiner Frau und seinen 5 Konkubinen, sowie diversen Prostituierten und Dienstmägden geht, hat genug Sprengkraft, um sogar heutzutage im prden kommunistischen China nicht wirklich gern gesehen zu werden. Dabei ist er fr heutige, "Feuchtgebiete"-gesthlte Leser doch uerst zahm; und die erotischen Stellen sind auch, trotz des Themas, eher dnn gest. In Wahrheit ist dieser Roman nmlich ein handwerkliches Kunstwerk, das auf praktisch jeder Seite mindestens ein Zitat, direkt oder indirekt, aus anderen Werken enthlt. Es ist also das "League of Extraordinary Gentlemen" der Ming-Zeit.Dieser Aspekt des Romans wird erst durch die neue bersetzung David Tod Roys fr den Leser erkennbar: die Einrckung der direkten und indirekten Zitate werfen ein ganz neues Licht auf den Text. Durch Kenntnismachung der Zitate ist auch das Leseerlebnis ein vllig anderes, viel intellektuelleres, denn die Metastruktur des Texts geht nun deutlich mit zur Rezeption, so wie es im Original fr einen gebildeten Chinesen auch gewesen wre. In der ansonsten sehr gelungenen deutschen bersetzung der Gebrder Kibat (Djin Ping Meh. Schlehenblten in goldener Vase: 6 Bnde) fehlt dieses Element, und der Roman fhlt sich dort entsprechend auch mehr an wie einfach ein weiterer Sittenroman der Ming-Zeit (der trotzdem immer noch begeisternd zu lesen ist). Von der unsnglichen Kuhn-Nachdichtung will ich gar nicht erst anfangen.Allein schon deshalb ist die englische bersetzung der deutschen klar vorzuziehen: Erst diese Fassung zeigt den Roman, wie er wirklich ist. Dass der englischen bersetzung darber hinaus die bisher ltteste Originalfassung, die erst 1932 entdeckt wurde, zugrundliegt, und nicht, wie bei der deutschen Kibat-bersetzung, eine nachtrglich vernderte Fassung, lsst dem an textnahen, mglichst authentischen bersetzungen interessierten Leser schlielich vollends keine andere Wahl mehr.In diesem ersten Band finden sich die Kapitel 1-20 von 100; aktuell sind 4 von geplanten 5 Bnden bereits erschienen. Fast die Hlfte des dicken Wlzers sind Apparat (Einfhrung, Namensregister, Index, Anmerkungen) - das mag manchem zuviel des Guten sein, doch man muss die Akribie des bersetzers bewundern, der unzhlige der Querverweise und Zitate aufgesprgt und belegt hat. Papier und Bindung sind gut, wenn auch das Papier etwas grob geschnitten ist, Druckfehler habe ich keinen einzigen gefunden. Die Reproduktion der Holzschnitte, die einzelne Szenen illustrieren, ist gut gelungen. Lediglich mit der Romanisierung in Wade-Giles hadere ich: eine so neue bersetzung htte sich von diesem veralteten System trennen mssen.2 von 2 Kunden fanden die folgende Rezension hilfreich. David Roy has deceived us; he is not going to finish it.Von jwilson@mail.wiscnet.netThis will be more of a commentary than a review, and a sad commentary at that. Arthur Waley many years ago offered a translation of the Chin Ping Mei that was, at least at that time, a wonderful introduction to this most facinating epic. For many years, until my copy became dog-eared and worn, a number of people were introduced to Chinese literature by my old copy of the Chin Ping Mei and invariably were most thankful for the experience.Then, after a few other efforts by various academics,about which the reviews were mixed enough to not entice me to replace my Arthur Waley copy, David Roy came up with his return to a poetic rendition: The Plum in the Golden Vase. I bought it; I read it and I was sunk. This is THE translation. This is, I am sure, as close as we are going to get to the Chinese poetry of the original. Wait! We are not going to get this translation after all. Dr. Roy is too old to complete what he started( this, according to his publisher after I dug around in the Princeton Press and bothered them month after month, year after year). This sad fact came to light after the publication date for volume two, which had been projected for 1995 or some such, had passed by without the faintest hint of when we would get that next volume.I had been hoping that David Tod Roy was a young and vigorous thirty-something. This man is in his sixties or seventies and he projects another four volumes! I also am in my seventies and at the rate of publication I will be in my nineties by the last volume. I can't believe that this man will be inspired to erotica with the same verve at ninety that he was when he started his translation. I speak for myself as well as Dr.Roy.The fact is that I feel deceived: I have had a delicious first course, the wine is in the decanter and I have had my first tentative sip and now everything stops; the vegetables grow limp, the sauces cool and congeal. I know what this cook is capable of producing yet I feel certain that I will never finish this feast, never savor t! he wines, all of which I can see faintly in the distant kitchen and serving rooms. How sad and disappointing. Don't buy this book.0 von 0 Kunden fanden die folgende Rezension hilfreich. A delicious introduction to Jin Ping MeiVon jeremy@transend.com.twDavid Tod Roy has done a wonderful job with this book. By rendering Jin Ping Mei into immaculately annotated English, he has made the book accessible not only to native English speakers, but to bilingual readers who may find the original's quirky colloquial Chinese difficult to follow. Jin Ping Mei itself is a book with many layers. Often dismissed as nothing but a book of smut and bedroom acrobatics (yes, it is full of this dear readers), Roy argues that it is also a tale of Confucian morals, and the consequences of failing to heed them. The story focuses on the town of Qing He (Clear Lake), and the household of a

well-to-do young merchant named Ximen Qing. The book is also a treasure trove of details regarding the clothing, festivals, traditions, etc. of late Ming dynasty China. (While the author set the book in the late Sung dynasty, I think this is but a fig leaf. It was the Ming dynasty he himself lived in that he was thinking of all the time). Jin Ping Mei has something of a reputation in this corner of the world as an "erotic novel". Here, I would say it falls down. If you want smut, this is not the book for you.

Kurzbeschreibung In this first of a planned five-volume set, David Roy provides a complete and annotated translation of the famous Chin P'ing Mei, an anonymous sixteenth-century Chinese novel that focuses on the domestic life of Hsi-men Ch'ing, a corrupt, upwardly mobile merchant in a provincial town, who maintains a harem of six wives and concubines. This work, known primarily for its erotic realism, is also a landmark in the development of the narrative art form--not only from a specifically Chinese perspective but in a world-historical context. Pressestimmen What Roy has already accomplished in this volume is enough to establish his translation as definitive. . . . A tremendous achievement. -- Charles Horner "Commentary" Roy has made a major contribution to our overall understanding of the novel.--Jonathan Spence "The New York of Books" David Tod Roy enters with zest into the spirit and the letter of the original, quite surpassing ... other earlier versions.--Paul St. John Mackintosh "Literary" Reading Roy's translation is a remarkable experience.--Robert Chatain "Chicago Tribune of Books" What Roy has already accomplished [in this volume] is enough to establish his translation as definitive. . . . 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A tremendous achievement.--Charles Horner "Commentary" "One of Choice"'s Outstanding Academic Titles for 1994" Roy has made a major contribution to our overall understanding of the novel."--Jonathan Spence, "The New York of Books" "One of Choice"'s Outstanding Academic Titles for 1994" [I]t is time to remind ourselves that "The Plum in the Golden Vase" is not just about sex, whether the numerous descriptions of sexual acts throughout the novel be viewed as titillating, harshly realistic, or, in Mr. Roy's words, intended 'to express in the most powerful metaphor available to him the author's contempt for the sort of persons who indulge in them.' The novel is a sprawling panorama of life and times in urban China, allegedly set safely in the Sung dynasty, but transparently contemporary to the author's late sixteenth-century world, as scores of internal references demonstrate. The eight hundred or so men, women, and children who appear in the book cover a breath-taking variety of human types, and encompass pretty much every imaginable mood and genre--from sadism to tenderness, from light humor to philosophical musings, from acute social commentary to outrageous satire."--Jonathan Spence, "New York of Books" "One of Choice"'s Outstanding Academic Titles for 1994" [A] book of manners for the debauched. Its readers in the late Ming period likely hid it under their bedcovers."--Amy Tan, New York Times Book "[I]t is time to remind ourselves that The Plum in the Golden Vase is not just about sex, whether the numerous descriptions of sexual acts throughout the novel be viewed as titillating, harshly realistic, or, in Mr. Roy's words, intended 'to express in the most powerful metaphor available to him the author's contempt for the sort of persons who indulge in them.' 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